The Frank Casanova Story

By C J Brown

During the second half of the sixties the Tucson radio scene was very dynamic often reflecting the changes taking place in American society not only in Tucson but across the country. Tucson's radio listeners also heard many changes due to normal day by day radio business evolution such as station sales, format changes and employee movement. The baby boom generation coming of age during this time period brought about many changes in all areas of American popular culture. This bulging portion of America's population was starting to exert its influence and make it self both seen and heard in all aspects of American media. The radio and music industry found itself right in the middle of all this change taking place in America. One native Tucsonan not only had a front row seat to much of this change but also found him self at the forefront to much of the action taking place in Tucson radio during this exciting time. Frank Casanova was a major player in Tucson Top 40 radio during the last half of the sixties. Frank started out at KOLD during 1966 doing top 40 with John Wasley. Frank next did weekend duty at daytimer KFIF staying on after that station morphed into KIKX. Frank established himself at these stations as a very capable on the air talent and at the same time achieved great credibility with the younger demographic groups (ranging from high school and college age students to young adults) valued so highly by Top 40 radio stations of that era. Frank capped his Tucson radio career by spending two years at KTKT doing very popular evening programs. While at KTKT Frank hosted and produced that station's first "heavy music" program "Threshold". This was a week night program that featured album tracks and artists not usually heard during normal top 40 operations at this time. In addition to a successful Tucson radio career Frank found the time to attend the UA as a full time student graduating during 1969 with a degree majoring in psychology. Frank also opened and operated one of Tucson's first retail shops featuring items that symbolized the summer of love such as imported art, posters and other items called "The Id". Some would characterize Frank's store as Tucson's first head shop. Frank also dabbled in record production and recording, managed local music groups, video and film work and he also operated a concert promotion company. During his spare time Frank met and wed his wife Cindy. Frank – a Tucson native - attended Rincon High School and served as senior class president graduating in 1965. Armed with a 3rd class FCC broadcast license Frank burst upon the Tucson radio scene during 1966. After leaving Tucson during 1969 Frank did more radio work in San Francisco. Frank now owns and operates a successful film and video production studio in Sacramento "The Studio Center". Thanks to the wonders of the Internet I am now very pleased to share some email conversations I had with Frank recently and allow him tell you his own story.

CJB: As I recall you started out doing weekends and eventually late evenings on KOLD during 1966. How did that come about?

FC: John Wasley gave me my start in radio at KOLD (I think this was about 1966). When Jim Arnold left KOLD they put me on full-time right after The Waz from 10 pm to midnight. Wasley had a big following at the U of A and that gave me a great audience lead - in giving me the opportunity to become a "name" with the nighttime people. I enjoyed "star status" on campus. As I had mentioned, John gave me my start in radio. He had an open audition for a guest shot and I showed up with a bunch of other people. He liked my sound and asked me to fill in on Saturdays. Late in 1966 Jim Arnold left the station and John hired me to do the 10 pm - midnight slot. It was great fun. This was a station that was kind of carved out of the woodwork. Great place to learn radio...and sweep up at night. Legend had it that Steve Allen had once worked there and had carved his initials into the board desktop. Sometimes the party would continue well after the midnight sign-off. I remember a late night shoot-out with fire extinguishers. I ended up climbing the transmitter tower out back shooting fire extinguishers at each other. Glad there was never a fire... because all the extinguishers were empty!

KOLD bumper sticker and photos of Frank Casanova in the KOLD studio
courtesy of the Frank Casanova collection

CJB: I first stumbled upon John Wasley one evening when switching dial positions from KTKT to KOMA during late spring of 1965. How surprised I was when I heard rock and roll music on stodgy old KOLD. At this time KOLD was mostly known for adult standards and CBS network radio programs such as Arthur Godfrey. I fell in love with John's program due his "attitude" and laid back style. Unlike other DJ's at the time John would go on at great lengths telling us what was on his mind. John would often criticize the heavy load of commercials on KTKT calling that station a "24 hour commercial". John was very tuned into the current music and was on the fore front of the then burgeoning Folk Rock music trend. John often bragged about playing Barry McGuire's "Eve Of Destruction" while that song was banned from airing on KTKT. John was also very tuned into the Los Angeles radio scene and station KHJ – even calling his own show "Boss Radio" and his KOLD music chart "The Boss 30". One thing I really enjoyed listening to John Wasley Jim Arnold and yourself at KOLD was all of you said and did little things on the air you never heard on other more "mature" top 40 radio station back then.

FC: John was Mr.Cool. He was a radio rebel. How he talked Joe Crystal (station manager) into letting him do a top-40 show on the Tucson CBS network affiliate I'll never know. Of course KOLD Radio seemed like just an after-thought for KOLD-TV. It literally was just a little out building behind the TV station. They didn't know what to do with it other than simply broadcast CBS News feeds. I think there were just 3 little offices and a restroom in that building besides the production studio and the on-air studio. Crystal seemed to really like Wasley and his gumption. The biggest promo they ever did was to print up some KOLD Radio bumper stickers. Joe Crystal got the biggest kick out of seeing them around town once in a while. John Wasley was always searching for break-out records. He would play what the other guys (KTKT, KFIF and later KIKX) were slow to get on. He was the first to play the Turtles, "Along Comes Mary" by the Association and so on. He was cutting edge and attracted that kind of audience. The bigger stations tried to recruit him but he didn't want to give up his rebel attitude and play what they insisted be played. Back then the formats and playlists at most stations were very tightly controlled - and that was not for John Wasley. You're right that we would never have been able to do many of the on air things we did at KOLD at other stations. KOLD was almost the equivalent of "pirate radio". John Wasley hi-jacked that station. He wrapped Joe Crystal around his finger. He was just Mr. Cool. I truly didn't realize until much later what a gift I had been given just to work with him and be a part of that time.

KOLD 1966 Chart Cover from the C J Brown collection

Note: By early 1967 top 40 programming had spread to other parts of the KOLD broadcast day not occupied by CBS network programs. But other than during the evenings KOLD never had much of an impact due to little or no promotion. John Wasley left KOLD after graduating from the UA. Top 40 music programming at KOLD ended soon afterwards.

CJB: So you were a very busy guy in 1966 working in radio at night while going to the UA during the day. How well did those two worlds co-exist?

FC: As a student at the University of Arizona – being a “land grant” school in the late 60's it was REQUIRED of ALL male students to have four semesters of ROTC. That meant during your freshman and sophomore years a guy had to spend two classes a week – one hour each - and an additional one hour "drill" period a week - AND dressed up in your ROTC uniform- all for one unit of credit per semester. You had your choice of either the Army or the Air Force. Well Tucson is an Air Force town...with Davis Monthan AFB and all. Besides the Army guys had to crawl around during drill whereas the Air Force was pretty laid back. The down side was the silly Air Force uniforms…especially the big baggy pants... that believe me WERE NOT in fashion then. So you wanted to schedule your drill period with an open hour before and after so that you change in and out of the uniform... Last thing you wanted to do was have to go to another class in that dang uniform. And don't forget Viet Nam was going hot & heavy then. The military was not a favored group on campus. But no four ROTC credits... no graduate! The classes were pretty stupid stuff. My problem was the drill period... It had an inspection portion... and the junior officer geeks wanted you to have a military style haircut, even thought this was only 3 hours out of the 168 for the week. Obviously that was NOT going to happen with me. I had this Beatle look that was very appropriate for the radio jobs I had. So each inspection I got a demerit for my long hair. So many demerits and your grade was lowered a notch. I had to get straight A's just to pass with a D after the demerits - all of this for one lousy unit. But - no pass, no graduate. The last thing anyone wanted to do was have to take ROTC as a junior or senior! I barely survived the first year... And I knew they were gunning for me in my sophomore year. I knew Capt. Gonzales (regular Air Force) and the junior geek officers wanted to get me. How was I going to get out of this? Cutting the hair was out of the questions. Some guys even went out and bought wigs! But they still looked too big when you tried to stuff your long hair up into them... and many times, they still got the demerits. What to do? What to do? At the beginning of my sophomore year ('66) I was on KOLD and was beginning to develop celebrity hood. My first day in ROTC was greeted by "Wow...we've got Frank Casanova in our class". Then the inspections started and the demerits started. I was kind of bummed that it seemed this whole year was going to have to be repeated next year again... and with those damn baggy pants blowing in the wind. It turns out my Air Force instructor was a Captain Hillman (never knew his first name). After class one day he asked me up to his desk. He said he noticed all the demerits for my hair...and that he had heard from some of the other students that I was a DJ on KOLD. Yeah...so what about it? He asked me if I recognized the name Hillman. Not particularly. Well he went on to fill me in that his brother was Chris Hillman, the drummer for The Byrds!!!! And if I were keep to playing his brother's records...well, those demerits... they would just sort of go away. Hallelujah Brother! Saved by The Byrds! So most every evening, my listeners would hear me say something like - here's Eight Miles High by the Byrds... just working' off those demerits!

CJB: So there you were – its 1966 and early 1967 – doing top 40 on Tucson’s only nighttime top 40 radio alternative to KTKT -not including KOMA - evenings and weekends. What came next in your radio career?

FC: It was an opportunity to work at KFIF which was soon to become KIKX. I wasn't at KFIF -KIKX for very long in 1967 – only a few months. I was hired by KFIF Program Director T. Michael Jordan and General Manager Marc Parr. They both showed up at the back door of KOLD one evening and said they wanted to hire me to move over to the daytimer KFIF doing weekends. They also wanted me to stay on after KFIF changed over to full time KIKX. They began to notice me on KOLD after I started doing evenings on a regular basis. Well that was a big move up. Even though I was on a daily show at KOLD to be on the number two rocker in Tucson was a big deal - even if it was only weekends. Obviously the idea was to be in a holding pattern to wait for a daily full time slot to open up.

CJB: As information KFIF was a daytime only operation that was purchased by Texan John Walton September 1965. Walton spent some money on people and promotion putting together a good sound sounding top 40 but never made much of a dent in the ratings against KTKT. Realizing he would never overcome KTKT with a daytimer he gave KFIF to the UA and purchased KTAN AM 580 a full time operation with a fantastic 5000 daytime signal. After spending lots more money bringing that station up to speed Walton would debut KIKX with a full time top 40 format on Saturday June 10 1967 going head to head with KTKT. Any KFIF memories you wish to share?

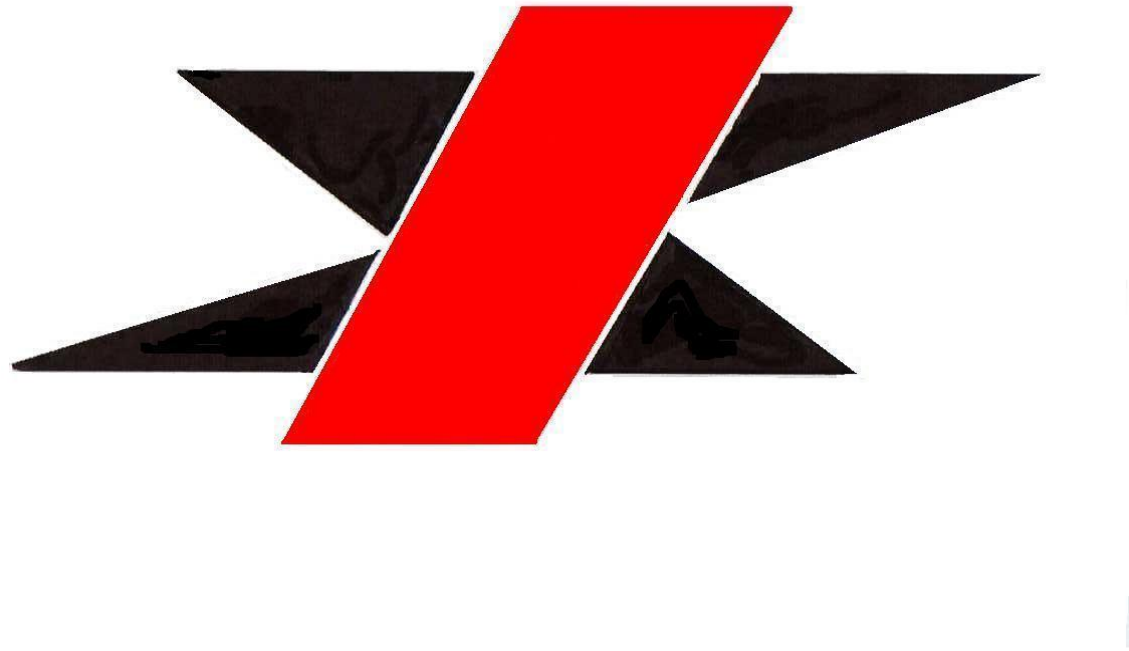
FC: I remember doing my KFIF show from their transmitter site out on Cortaro Road. It was a shack of corrugated metal out in the middle of the desert. You know some of my fellow jocks were just marginally sane people. I remember coming on for a Saturday afternoon shift relieving the morning guy (can't remember his name, but he had previously worked at KTKT when they were still in the basement of the Arizona Land Title Building) who would then strap on a holster with a big 45 in it. He would then walk out into the desert to shoot rattlesnakes. All afternoon I'd hear the gun going off out in the distance hoping none of the bullets would come back zinging into the tin transmitter shack.

OFFICIAL BOSS 30
For Week Ending May 23, 1967
1. Groovin' - Young Rascals
2. Somethin' Stupid - Nancy Sinatra
3. The Happening - Supremes
4. When I was Young - Eric Burden
5. Blues Theme - Davy Allan
6. Sweet Soul Music - Arthur Connelly
7. Live - Merry go Round
8. Don't You Care - Buckinghams
9. I Think We're Alone Now - Tommy James
10. Can't Make You Mine - Seeds
11. 6 O'Clock - Lovin' Spoonful
12. Happy Jack - The Who
13. Show Me - Joe Tek
14. Friday On My Mind - Easybeats
15. Respect - Aretha Franklin
Jack Mitchell
Russ O'Hara
KFIF
HITS KEEP HAPPENING!
16. Little Bit O' Soul - Music Explosion
17. Casino Royale - Herb Alpert
18. On a Carousel - Hollies
19. Little Bit/Girl I Knew - Monkees
20. She's Lookin' Good - Roger Collins
21. Girl, You'll Be A Woman..-Niel Diamond
22. Yellow Balloon - Yellow Balloon
23. Oogum Boogum Song - Brenton Wood
24. She'd Rather be With Me - Turtles
25. The Love I Found .. - S. Robinson
26. Release Me - E. Humberdinck
27. Sunflower, Sunflower - P. F. Sloan
28. Mirage - Tommy James
29. Light My Fire - The Doors
30. Come On Down to my Boat - Ev. Mothers
Gary Palani
To Michael Jordan

KFIF chart for week ending May 23 1967 from the C J Brown collection

CJB: After showing Frank some photos he decided the gun toting KFIF jock was Russ O' Hara. How about KIKX? Any thoughts about that station you would like to share?

FC: KIKX was kind of a strange station. They seemed to be more of a party station. They had good format theory but they didn't realize that they had to connect to the community more. After all Tucson was still a small town and KTKT still did that very well. So KIKX didn't have the community promotion mindset. But they had the big LA sound. To a certain extent that may have hurt them.



KIKX logo circa 1967 from the collection of C J Brown

CJB: I agree. Many people in Tucson at that time had a very anti California mindset. You have told me KTKT came calling next. This would have been late fall of 1967. Tell us more about that.

FC: I think I may have been with KFIF - KIKX only about 6 months before KTKT said they wanted to talk to me. They were very cognizant of the competitive push KIKX was making and certainly didn't want to loose the #1 crown by sitting on their hands. They also knew they had to upgrade their sound and personnel to meet the younger hip audience that KIKX was going after. The day of Color Radio with the Kalil's and Stowe's – as great as they were - was coming to an end.

CJB: It seems when you arrived at KTKT - during late 1967 – it was a time of great change for KTKT. On one front KTKT was facing a serious challenger in the form of KIKX. While on another front much of the on air KTKT staff was moving on for one reason or another at this time. During the last couple of months of 1967 Program Manager and long time afternoon drive jock Frank Kalil leaves KTKT to purchase and operate KAIR, PD Dan Gates moves over to cross town rival KIKX, Joe Bailey – long time in the 6 to 9pm slot – leaves to fulfill a military obligation, Ron Knight who held down the 9pm to midnight program also leaves during this time. Long time morning man Jerry Stowe decides he wants to sleep in and asks to take over the 9am to noon shift vacated by Gates. There were some big holes to fill and they had to be filled properly to do battle with KIKX. On the recommendation of the departing Frank Kalil and Dan Gates KTKT GM elevates the noon to 3 pm jock Bob Holiday to PD. Holiday and GM Phil Richardson had to act fast and make good decisions to fill the important drive time openings. Two new DJ's join KTKT - Don Hinson is hired to take over in the morning and Mike Nardone is chosen to fill the big mans chair in the afternoon. At this same time KTKT faced a man power crisis in the evening hours. This is where you come into the KTKT picture.

FC: First of all I think your timeline is right on. And it fits with my memory of who I was working with back then. I was there during that transition...hence, my memory of the early staff meetings with Frank Kalil and then not seeing him anymore right after that. That also means I started doing part-time at KTKT in late '67 while Kalil was in his last weeks at the station. It appears all the BIG changes began to happen at KTKT right near the end of 1967 in early 1968. As you surmised, this was a gigantic upheaval at KTKT in late 67 and early '68. It wasn't going to be a "given" anymore that they owned the town with KIKX issuing a major challenge. The old guard was leaving...and just as well, since the radio world was changing. I think this great change was anticipated and seen coming by KTKT GM Phil Richardson. First and foremost he was a great business man. He could see the market changes - the audience changes from the sounds of the '50s and early '60s...and he was being challenged by another business for market share. I think that's why he named Bob Holiday as PD. Bob's job was to change KTKT. He said this to me during our first interview. He tried to woo me by telling me how exciting the new KTKT will be...the new jocks he was bringing in...the new sound he wanted me to be a part of. Don't forget, he was trying to hire away a promising jock from his arch nemesis. And don't forget I was expensive since I didn't have a first-phone license. So he went to some length to promote the idea there will be a new KTKT coming soon. He didn't want me to be on KIKX against him. For nights Phil and Bob brought in Bob Townsend, then Eric Michael and then brought in me. Bob Townsend and I wound up owning the night. Lee Poole - who had already been at KTKT in various DJ roles and as a fill in newsman and by late 1967 doing overnights - saved himself during this period of change by developing the Johnny Rabbit (fake Wolfman Jack) persona...otherwise he might have been fired while Bob looked for someone more exciting.

CJB: You seem to be giving GM Phil Richardson lots of credit for being up to the challenges and the tremendous change he was facing at this time.

FC: You're right about what Phil Richardson must have been facing. His world was turning upside down back then. Major business changes, challenges...and then there were the massive cultural changes, and political changes. He must have wondered how he would survive it all. That's why I credit him with being such a good businessman. He could see what was important, what was going to matter, and separate that from all the bullshit. For instance I remember him talking to the Coca Cola bottler in the lobby one day...now realizing Phil is an ace salesman... he was somewhat pandering to the guy, but he said with all sincerity "You've got a good product". I understood what he was talking about. It wasn't about Coke's taste... It was about Coke's marketing, market penetration, market share, quality control, etc. Like McDonald's, etc., Phil recognized a "good" product... from a sales and marketing standpoint. He wanted that to be KTKT also... a "good" product. No flash-in-the-pan pretender. We're here for the long haul... We're the music of your life... We will be making memories for you... And he was right.

CJB: How much credit do you give Bob Holiday for developing the new: KTKT sound of late 1967 and early 1968? Between putting am updated format in place and filling all the DJ openings he had his hands full. Plus he was still holding down his midday noon to 3 pm DJ shift.

FC: As for Bob Holiday his main concern at the time was his program director duties and responsibilities. As for Bob's air shift – Bob considered himself as just a utility player - holding a slot while he juggled his roster... he had no intention of staying on the air full time. That may have given Richardson a little indigestion since it increased his overhead...He was a businessman with an eye to the bottom-line. He probably thought, "Why can't I get an ace PD who is ALSO a good on-the-air personality...dang! Bob didn't seem to care much about the mid-day shifts anyway. The audience was made up mostly by house wives except during the summer months. So that's why he left himself in the noon to 3pm slot for a while. That is also why he allowed Eric Michael to wind up being in that time period. When I was first hired at KTKT for the 9-12 pm slot in 1967, Eric was the 6-9 pm guy. Eric was a real nice guy - but the wrong guy for the demographic they were now trying to hit. He was a real straight-arrow dude, real nice... in other words: No Edge. He fit more in mid-day, which is where he was eventually moved. Eric was a much better fit in that slot. Eric could talk to the housewives - Frank Casanova or Bob Townsend couldn't - just as Bob Holiday or Eric couldn't talk to the nighttime high school and college crowd.

CJB: Towards the end of 1967 and early 1968 Bob refreshed and tweaked the sound of KTKT in order to better do battle with KIKX. Color Radio and Color Channel 99 were gone. In the place of Color Radio was KTKT - Fun Radio – the Big 99 with many on the air changes. The long running on the hour KTKT newscast was moved around and finally settled in at 35 past the hour. The iconic KTKT news beeper was updated. The legendary news closer was discarded. The trademark KTKT time chime squeal was replaced with a new funkier sound. All the various mixed jingle packages KTKT had used for several years were replaced by one new PAMS Fun Radio jingle package. What did you think of the new KTKT sound?

FC: The new Fun Radio format was very fast paced and tight. With Fun Radio everything was on a beat...The records were on a beat, the jingles were on a beat, the commercials were on a beat .and you had better be on that same beat. That's why most jocks on AM back then only did three or four hours a day instead of 5 or 6 like on FM - which would have been better for the station's bottom line. That intensity was strenuous. I really think my radio days helped along the bit of hearing loss I have today. In order to stay on that beat you had to have the headphones cranked to the max for three hours everyday. No gaps or dead air was

allowed. By the time FM arrived with my brother Fred over on KWFM ... dead air had become an art form.

Note: To hear the new sound of KTKT Fun Radio developed by Bob Holiday and Phil Richardson listen to the 1968 Don Hinson and Eric Michael airchecks available elsewhere at the KTKT tribute site. Frank's brother Fred Casanova was a popular air personality at KWFM during the early 70's. KWFM was Tucson's first full time FM rock station.

CJB: You worked with a lot of talented people during your years at KTKT. Mike "Boy" Nardone would be one of these people. Do you have any thoughts or memories of him? He was the jock who first took over Frank Kalil's old time slot at the end 1967. Later on he moved over to do mornings for a short time – with a female partner I think – right after Don Hinson left KTKT and just before Lew Jones took over mornings.

FC: Mike Nardone. Now there was one real funny dude! Story had it that Bob Holiday had known him from previous stations they had worked at around the country and Bob wanted him to re-build the new format Holiday was charged with implementing. Nardone was to be the centerpiece of that. Trouble was Nardone couldn't readily be found. Holiday eventually tracked him down where he was living as a beach bum in southern Calif. Holiday got him sobered up and cleaned up and brought him to Tucson. I got a great laugh when you mention Mike having a female partner. Well he did in a sense -sort of yes and sort of no! He always talked about her - I think her name was something like Alisha. But it was entirely a figment of his imagination. If you'd stop long enough to listen to him (not many did), he would tell the story that she was from another planet and that he was picked up by her spaceship and they were betrothed. Now he is saying this with a dead serious face. As a matter of fact, I recall he almost got into a big fist fight with another jock in the station lobby who tried to call him on it as a lot of baloney. But he was very loony serious. During his air shift Mike was constantly sketching drawings of her. He could draw mouth and lips very well so his sketches always had her hair blowing across her face. The next December he had Christmas cards printed up and sent out to with the inscription: "From Mike and Alisha… Our first Christmas together" – (theme music from the Twilight Zone wells up here). He also maintained that she like rabbits. One day a delivery truck backs up to the station front door with a delivery for a Mr. Michael Nardone. The delivery guy opens a big box and out hops about 20 rabbits running like crazy through the station. What a sight! I think Phil Richardson could barely put up with some of his quirks but he always had #1 rating results.

CJB: Very funny. It reminds me of stories former KTKT jock Lee Poole told me via e-mail when asked about Mike "Boy" Nardone a while back. Lee Poole replied "Mike "Boy" Nardone was really a lot older then most of us young jocks. I wish I had some air checks of Mike – as he was OUTTA SIGHT. He was a great jock who believed in UFO's. Mike also told me he had fathered a child with a space woman. I spent one summer night sitting out in the desert drinking beer and waiting for the MOTHER SHIP to land - NO SHIP – JUST A HEADACHE. He was also a licensed pilot. One day we flew out of the Marana airport on a Saturday during the summer of 1968 or 69 - he told me if anything bad at all happens to do just as he said. As we lifted to the sky above he grabs the radio mike in the cockpit and gave them a may-day request asking permission to land due to smoke in the engine compartment. .Holy S--- I'm to YOUNG TO DIE. It turns out the fellow who changed the oil in the engine did not replace the cap correctly and oil leaked all over the engine causing lots of SMOKE".

CJB: How about the other night time jocks you worked with at KTKT?

FC: Bob Townsend did the 6 to 9 pm shift right before my program. Bob was the typical California type surfer dude from San Diego. He is a very short fellow -maybe 5'4" with a very nasal sounding voice - but very cool on air style. He told stories of working in San Diego as the mascot character for KOGO...which was a kangaroo type creature called the "KOGO-roo". Bob was hired to put on the big life-size stuffed KOGO-roo costume and show up at sporting events and other promotions. Since he couldn't see out of the eye holes very well or move very well, he was constantly terrorized by kids surrounding him and pulling him around by his big over stuffed tail. "Oh no, the KOGO-roo's down again!" He came out of the Southern California Boss Radio sound...which is why he was hired for the 6-9 pm slot just before me. Since we both got off duty at midnight, Bobby and I would often head for some bars and close them down. He was real cool when it came to picking up girls. We'd be standing and talking out in the parking lot of some bar. Bob would spot some girls sitting in a car and while he was talking to me he would slowly back up to the girl's car and then casually sit on their fender. Then he would quickly jump up spin around saying, "Oh, I'm so sorry...I wasn't thinking...hey, do you come here often?"...and he was off and running!!! There are a lot more of this type of stories here, but this is a family blog!!! Lee Poole - who did the midnight shift right after my program - and I became peer friends. He was a real nice guy. He was really very funny when doing his Johnny Rabbit (Wolfman Jack) persona... a lot more funny than when he was being Lee Poole. Rabbit could get away with saying things that a shy Lee Poole would never say. Note: Frank produces a couple records with Lee Poole. More on that later – keep reading.

CJB: After a lot of shuffling and wheeling and dealing Bob Holiday seemed to finally have a solid DJ line up that could take on KIKX by early 1968 – say about March. Did the Pulse ratings bear any fruit for you and KTKT?

FC: I think Bob became rather happy with his line-up. And the ratings proved it. I know my ratings were number one for all of southern Arizona in my time slot. That's why they let me do Threshold. If my ratings where in the tank, they would never, never have taken a chance on that. Yeah - I was a star...I keep trying to tell my wife about that and she just keeps rolling her eyes say "yeah, sure..." I just don't get the respect anymore!!!! That's why I thank you for letting me relive a bit of that time all over again. I'm ready for my close-ups now!

CJB: I want to talk about Threshold but let's first look at some ratings. Here are the Tucson Pulse results for June 1968 courtesy of the Michael Hagerty collection. I think the numbers below are self explanatory.

Pulse Consumer Market Data

Tucson Arizona Metropolitan Area June 1968

Total Households in Survey Are 98,800

7 pm – 12 Midnight

Station	Format	Total Market Share
KTKT	top 40	26
KCEE	easy listening	15
KIKX	top 40	14
KTUC	adult standards	11
KCEE-FM	beautiful music	10
KHOS	C/W	10
KAIR	beautiful music	3
KCUB	MOR	2
KOLD	adult standard	2

day time only stations KEVT KHYT KXEW not included in evening survey
KFMM FM was not ranked in above survey

CJB: Let's talk about Threshold now. For those who don't know Threshold was a nightly program – I think it ran for an hour when it started - that featured what was then called "Underground Rock". Threshold featured artists and album tracks not normally associated with AM top 40 radio at that point in time. I remember hearing album tracks from the Vanilla Fudge, Iron Butterfly and Blue Cheer. I don't remember now exactly when the show started but it had to be late 1968 or early 1969. Tucson had no FM rock at this time so this was truly a ground breaking program on KTKT. I must mention that at about this same point in time KIKX had a similar program called "The Open Lid". At this time I can't now remember which program came first. I have been told that Threshold was your baby from start to finish. What can you tell us about that program?

FC: About Threshold... It is my recollection (which may always be questioned!) that KTKT - not KIKX - was the first to introduce this "underground" album rock to Tucson. Phil Richardson knew where my musical leanings were... and I got to say, "bubble gum" records (The Archies, The Monkeys, etc.) were driving me crazy back then. And Phil being the smart marketing guy that he was knew he had to keep KTKT on this cutting edge so as to not be left behind. So it was Phil who asked me to come up with a special one hour show that would play the sounds that we couldn't play with our regular format. I came up with the name "Threshold"...like we were on the "threshold of a new sound genre"... which was true. It was cool... It was rebel "underground"... not mainstream. Kids would stay up late (11pm) just to hear the latest from the San Francisco music scene... Jefferson Airplane, Grateful Dead, Janis Joplin, Big Brother & The Holding Co., Santana, Hendrix, Tower of Power...etc. And of course, I loved being the provider to Tucson of that music sea-change.

CJB: So once again KTKT GM Phil Richardson gets credit for having the foresight leading to this programming innovation? He must have highly of you to put in charge of this new program. So did you have total control of what went on the air? Since this was all so new then what did you use for guide to follow? Or did you just play it by ear? This is a dramatic change from the days gone by where Frank Kalil kept a tight fist on all aspects of everything that aired on KTKT.

FC: Yeah, I give Phil the credit for opening up the door...but you're right - the show was all mine. Besides naming the program I chose all the music and content. I guess you're right Phil really did put a lot of trust in me. I hadn't considered that this probably would not have happened in the Kalil era with the very tight format he controlled. The Open Lid on KIKX was simply copy cat because they always thought if KTKT did something, it must be a winner. People around Tucson were talking about Threshold as a new break through. The Open Lid program showed that KIKX was monitoring us 24 hours. Plus I think that thinly veiled allusion to pot kind of backfired on KIKX...as in "Oh you guys think you're so cool...but you're not." Back to Threshold - I think the station looked to me for the connection to that demographic...simply because they had no other idea how to tap it. So basically they said "Give Frank the ball" and let him run with it... besides we're all in bed at 11pm so how bad could he mess it up?... and we'll hear about it if he does! Anyhow Threshold was live and yes I had complete free rein on that show. You're right about I was flying by my instincts since the album music had not really hit the trades in any big way - it was "underground"... It truly was exciting to be on that cutting edge during a great revolution in popular culture and sounds.

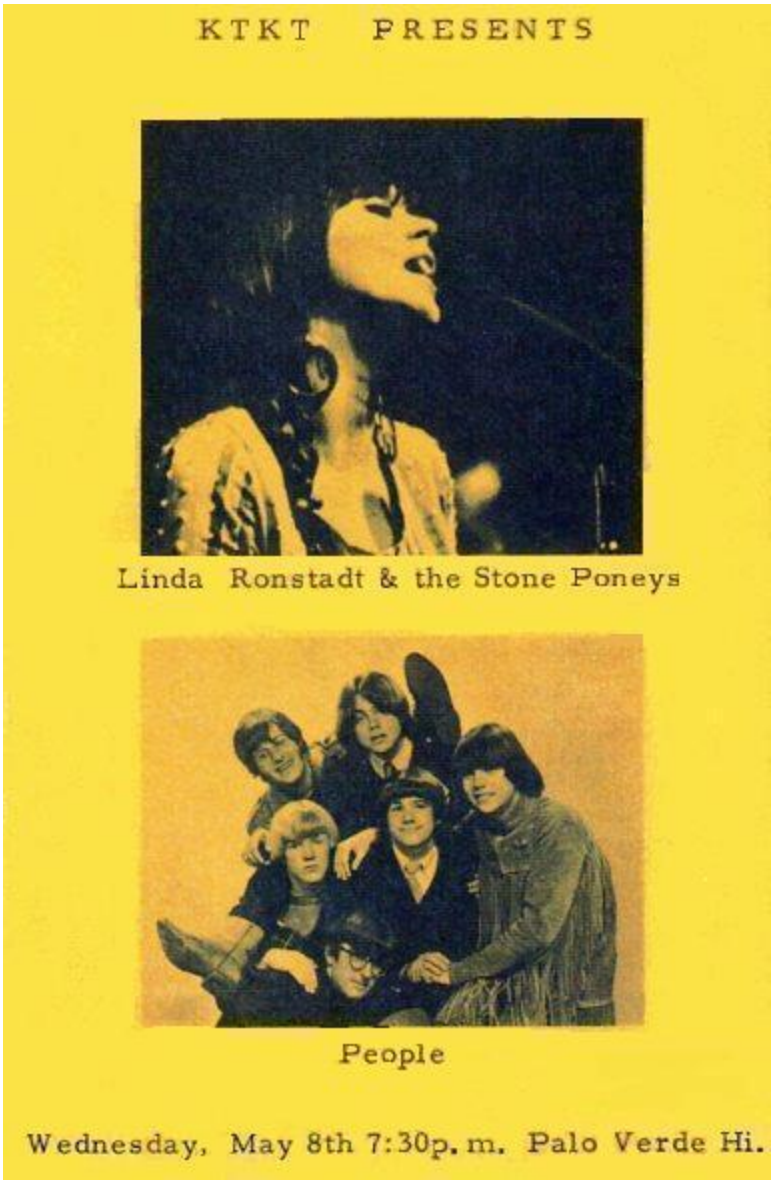
CJB: I think the show may have continued on for time after you left KTKT during 1969 as a two hour nightly program six nights a week under a different name. But the show was definitely a milestone event in KTKT history.

Linda Ronstadt - The Stone Ponies & The People In Concert

Frank emcee's the 1968 Palo Verde Concert

From the Frank Casanova collection

FC: That B&W photo is of me doing the emcee duties for a concert at the then rather new Palo Verde High School with opening act the southern California. group "The People" who were one-hit wonders with "I Love You". Headlining the show was Linda Ronstadt. Here's some trivia: Her uncle is my godfather - Martin Ronstadt - who was also a Pima County sheriff! That's why my middle name is Martin. More trivia: Note the drummer sitting behind me. 20 years later, I'm in advertising. I'm given a trip to Portugal by one of the radio stations I do business with (stations are always sending their best clients on trade-out vacations). My wife and I are having breakfast in Lisbon with another couple in the group who are from Fresno. He's a dentist. Conversation gets to music. He says he used to be a drummer 20 years ago for a band called The People...WHOA!!!!! - What are the odds?



KTKT chart cover from the C J Brown Collection

CJB: The KTKT chart for the week May 4 - May 10 1968 includes an ad for Linda Ronstadt and The People in concert at Palo Verde on Wednesday May 8 at 730pm. Kind of strange for a concert event at a high school on a school night. What else do you remember about this concert?

FC: It was probably mid-week because that was the only night and also the cheapest time the acts were available. After starting off the show at 7:30 when the picture was taken I hung around to introduce Linda. I then had to run back to the station to be in time for the 9 pm shift.

CJB: In addition to emceeing events and promotions on behalf of KTKT I remember you also had other music related activities that included promoting concerts, managing bands and producing records. How did you wind up doing records?

FC: My record producing was purely my own entrepreneurial effort...and was self-taught. And that actually evolved from my concert producing and band management businesses. I produced a number of rock concerts and battle-of-the-bands concerts around town.

CJB: Please tell me more about the records you produced. How many records did you release?

FC: There were a total of three records I produced on my Captain Zoomar Records label (an idea stolen from Pat McMahon in Phoenix...He told me he was really upset with himself that he hadn't copyrighted the name!)

Note: Captain Zoomar was a character created by KRIZ DJ and Phoenix TV personality Pat McMahon on the long running Phoenix children's TV program Wallace & Ladmo. CB

FC: The three Captain Zoomar releases are:

1. The Frozen Sun "Got To Get Away" backed with "Jamm, Part1".
2. Johnny Rabbit "Any Day Now" backed with "Candy Sea".
3. The Frozen Sun "Electric Soul" backed with "Electric Soul"- long version.

CJB: Johnny Rabbit – as in KTKT DJ Lee Poole's alter ego?

Note: Lee Poole did a spot on imitation of Wolfman Jack. He first voiced a public service announcement for KTKT using his Wolfman voice that was so good that the station encouraged him to do the bit full time. Thus Johnny Rabbit was born. Lee Poole did work as both Johnny Rabbit using the Wolfman bit and as Lee Poole using his normal voice. See the DJ Hall of Fame articles for 1966-1969 for more about Lee Poole. CJB

FC: Working together as nighttime DJs at KTKT Lee Poole and me soon became peer friends. He was a real nice guy. He was really funny in his Johnny Rabbit (Wolfman) persona - much more funny than Lee Poole. Rabbit could get away with saying things that a shy Lee Poole would never say. I remember the one side called "Candy Sea"...something Lee wrote that I thought was kind of sentimental - but hey it was original. We recorded it at Arizona Recorders on Broadway. The Frozen Sun did the non credited musical back-up for him.
After I recorded and produced the first Frozen Sun record "Got To Get Away" I kind of got the hang of making records. Lee's record simply came about while sitting around and talking with Lee one evening with him saying "You know - I've got these poems that would make some great records by Johnny Rabbit..." He had a big fan following we could sell to - or so I thought - so as the entrepreneur I paid for everything. OK, it didn't do that well...Maybe made our costs back. The records were by Johnny Rabbit so naturally Lee did them in the Rabbit voice. That was the sell gimmick. - or at least, supposed to be the gimmick that was to sell the records. In hind sight, I probably should have insisted Lee do something more outrageous as Rabbit. The sort-of talking through the poem was a little too bland...even in the Johnny Rabbit voice. We should have made more of the entire Rabbit persona gimmick

CJB: Can you tell me more about your other act - the Frozen Sun?

FC: My association with The Frozen Sun came about by meeting Sid Dawson (rhythm guitar) in one of my classes at the U of A. Sid was a real bright lovable guy. He reminds me of Arsenio Hall. His dad was a PhD in Education. Sid later went onto become a successful sales rep for Pfizer. He loved blues style rhythms. The Frozen Sun was made up of four band members. Rhythm guitar was my college friend Sid Dawson. Sid introduced me to the band whose lead guitarist was Sid's friend Ron Ryan... a Jimi Hendrix clone. He was the real pro in the band. Ron had big Hendrix hair. The band closely mimicked a Hendrix sound melded with lots of R&B. There was the drummer Lee Balin and bass player Hector Carrillo who were both super guys. I really wasn't happy with the final recorded sound of the first record.

I unfortunately took the advice of engineer Bill Youdelman to not have any reverb. He thought that was so cool. Now it sounds absolutely horrible. Bill Youdelman - who looked very much like Seth Rogan of today - was one of the KTKT engineers that would babysit the transmitter while I was on the air. Anyway – and this is the first time I've ever divulged this – “Got To Get Away" was recorded in the lobby of KTKT on a late Sunday night after midnight. We set the band up, brought all the microphones out of the production studio and recorded the music to the production room's big Ampex tape machines. By 2 am we had our two cuts. The Frozen Sun’s next track "Electric Soul" was recorded by Lee Furr at Arizona Recorders on East Broadway. The group was a good bunch of guys. The group eventually followed me to San Francisco but soon went their own ways once they hit the big city. And that was pretty much the end of my record producing career. Below are scans of both sides of the 1st release on the Captain Zoomar label from the Frank Casanova collection

Pictured below are both sides of the 2nd release from Frank's Casanova's label

Courtesy of the Frank Casanova Collection

Captain Zoomar's 3rd and final 45 RPM release

Courtesy of the Frank Casanova collection

CJB: You also got into the retail sales business. Tell me about your shop - which was near the UA campus called “The ID”.

FC: The Id began as an idea from two other places: The first was various trips to San Francisco seeing places like the original Cost Plus on the Embarcadero docks. This store was amazing. They bought crates of stuff right off the boats as they came in. The idea was cost plus 10 percent...hence the name. It was a big low ceiling warehouse where everything was in newly opened crates. The staff would buy a crate, and then take the cost and divide it by the number of items in the crate and then add 10% profit. Customers would shop right out of the crates with straw and packing everywhere... It was an adventure. Crates were on hand from many counties such as China, Singapore, India, Japan, Germany, and Peru. - you name it...at dirt cheap prices. Yet it was sometimes tasteful like an IKEA. I wanted to do something like that in Tucson in the sense of bringing in some of those cool Asian things you couldn't find at Sears and K Mart. So I got a hold of lots of importing catalogs from San Francisco companies and ordered out of them. The second inspiration was a store in Scottsdale called Serendipity...I loved the way it was put together. Serendipity was a very cool boutique. San Francisco was the beginning of a poster craze back then (a story actually made the cover of a Life magazine). Posters of rock & rollers, movie legends and of course the Bill Graham concerts at The Fillmore and Winterland in San Francisco. I was trying to bring this bit of San Francisco mystique to Tucson. It was all happening on those couple of blocks of East 6th street. To the west of my store was the ever so cool Roman Sandal custom sandal shop. Across the street was an ever so cool clothes boutique. The Loft Theater had just moved in nearby to show those hip films. The Hippy clientele loved to just stroll up and down the street. Crowds would come by after a big guitar playing love-In on campus. People from out of town would make it a tourist stop...you would see them drive up and down 6th very slowly looking at all the shops and long-hairs. I think that's why we got all the press...we were unique for Tucson. The store was really a cool old house that we renovated (rented, didn't own - wish I had!) and I actually lived upstairs for about a year while I was attending the UA. I was a psychology major...hence the stores name The Id. We also began taking consignments of art pieces, jewelry, etc. I even started making paintings myself and sold them. Mine were actually sort of rip-off art. I would go to the cheap old Standard Brands paint store, buy a ready made canvas, and get about 4 or 5 tubes of complimentary shades of one color and a palate knife. I would then squirt the tubes of paint onto the canvas radiating from and off centered white point and then squirt from lighter shades to darker shades...then blend them all from the white point out with the palate knife...making sure the keep the paint thick and goopy (that made it look very modern art ?!?!). Took me about 5 minutes to make each one...and they would sell for $20 with people ooh-ing and awe-ing - that's in 1968 dollars. Probably equivalent to $50 dollars today! We even got into designing and selling T-shirts. I think I still have a Frozen Sun original somewhere. I eventually sold the business to the new publisher of the Bandersnatch who ran it for another year and then went under. He was a business guy - not a cool dude, so he didn't know how to market to the demographics of the customer base and by that time the "Summer of Love" was fading.

'Man, It's Psychedelphia, U.S.A.'

Ron Knight (left) and his wife, Pat, examine an Aubrey Beardsley poster as Frank Casanova Jr., the Id owner, anticipates a sale. Kris Anderson, 20, awaits her turn to buy a serigraph. The "Bulletin Bored" displays the latest posters and next week's attractions in San Francisco.

Hippie Fad Fathers Store

By DAN PAVILLARD
Citizen Staff Writer

The bearded proprietor of the Id walks out to East Sixth Street, near where a veteran's group has painted "1112" on the curb and looks up.

A young man in whacked off Levi's is daubing brilliant orange paint along a window trim.

Near him, a cartoon bubble appears to float from a window: "Who owns th Id?" are the words encircled by it. The balloon emanates from the poster countenance of dracula.

"Frank Casanova" answers the balloon from Herb Alpert's paper face on the poster at the next window. And LBJ, at the last window in the row emits a ballon that sarcastically bleats "Big Deal."

Frank Casanova Jr. smiles with satisfaction, gently strokes his beard, and ambles back into the his "store built on a fad, posters and beads."

How firm a business foundation that proves only time and the influx of students influenced by hippies will tell.

"The University of Arizona campus will be changing," predicts the 20-year-old UA junior. ("I'm a psychology major; that's why the name — Id").

"Kids take vacations on the coast. They see things. There will be more hippies on campus."

Casanova runs his fingers through his long hair, knits his brow in studied seriousness and says: "I wouldn't go so far as to say this is our own Haight-Ashbury area but there are quite a few longhairs in business here.

"Since Ash Alley has gone by, I'd like to make this more of an art type set up," he tells visitors. "There is room behind the house for Laguna type art stalls where people could rent a plot for, say, five dollars a month and do their thing.

"This could be a groovie art place," the parttime KTKT disc jockey mused.

Papering the walls of the three small rooms of Casanova's Id are "personality posters" from New York. Bogart smoking a cigarette, Brando still leaning on his motorcycle handlebars, detective W.C. Fields, all twice life size. Two thirds of the posters are from San Francisco, many of them two or three color serigraphs. In florid art nouveau style they advertise psychedelic sound groups like the Jefferson Airplane, The Cream, The Grateful Dead, Moby Grape, Butterfield Blue Bands and the 13th Floor Elevator.

A tape machine unwinds the new sounds by the hours (open afternoons only) at the end of a bench displaying Tubac-made necklaces of grasshopper bodies and rabbit pellets ($1.75 plus tax), roach holders (a roach is a marijuana cigarette butt), love rocks (stones painted in wild colors by Casanova's mother, Chris), and incense.

"I don't want any trouble." Casanova says. "The first day I was open I went to the police and told them exactly what kind of store I had. They were very nice; they even gave me their emergency number."

Fingering a copy of a book he hasn't read (Flapping Your Arms Can Be Flving), Casanova observes: "What people do with what they buy here is their concern."

Behind him neatly packaged "stick ons" blink their messages: "I kiss back," "Repeal inhibition," "Unbotton." They are designed to be stuck on your body, your clothes, anyplace.

Like any proper business man, Casanova is planning a a grand opening. Girls in paper dresses will give away flowers to passersby.

"A friend works at a mortuary," Casanova explained with a laugh.

From the Frank Casanova collection 1967 Tucson Citizen article

CJB: Back to radio again. Below is a great photo of you with a good looking lady and a real cool car. Tell me the story about this picture.

Frank & Cindy from the Frank Casanova collection

FC: The only photo of Frank Casanova with his KTKT Pontiac Firebird. Oh yes and his wife Cindy (she was a babe back then). This was mid 1969. This was a big station promotion with Quebedeaux Pontiac where we had this big made up grudge between myself and the morning DJ Lew Jones. So for two weeks we would sling insults back and forth at each other on the air and finally one would challenge the other to a best 2 out of 3 drag race with identical Firebirds running at Tucson Drag Way. A real big Sunday, Sunday, Sunday racing event. Well we get up to the starting line and neither one of us knows how to do this. All that we know is that you just step on the gas at the green light. His car had a little quicker throttle than mine so he won the first race. Obviously I had to win the second for it to be a contest (in hind sight we should have fixed the outcome). I didn't know how to "jack it up"- that's where you put your left foot on the brake and then use your right foot to rev it up. To go you release the brake and you peel out all down the drag strip. Very exciting- but I wish someone had told me how to do it So I thought maybe the ambulance guys would know what to do so I went over and asked them. That was a big mistake. They knew even less. One guy said why don't you put it in neutral (yes, these were automatics!)...rev up the engine, then on the green light, drop it down into park. Duh sure -what could go wrong with that? So we're on the line - I am revving it up sounding mean - green light - I drop it into drive while revving the engine in neutral. You can guess – the car lurches forward, then the universal joints snap apart and the drive shaft hits the pavement spinning with a shower of sparks going everywhere. All I could do is shake my fist in the air at the morning DJ slowly making his way down the track. At least I got to save some face by claiming my car malfunctioned. However Quebedeaux Pontiac certainly was not going to be in favor of a re-match after what I did to their new car! It was a shame because we were supposed to drive all around town for the next week in our sleek new cars...but not me...mine was in the shop!

CJB: The drag race promotion is a great story. Thank you for sharing that one. By this time it was mid 1969. Isn't this about the time you and your wife left your home in Tucson Arizona for some California dreaming? What do you remember about leaving KTKT?

FC: I had packed up the U-Haul trailer behind my Camaro for the trip to San Francisco with my wife Cindy in the late summer of 1969. We had planned to leave about 3 am in order to beat most of the desert heat we would be crossing first. So I'm heading out onto I-10 in the mild summer pre-dawn, clear sky, windows down...listening to KTKT for the last time. We're approaching Picacho Peak when the midnight guy puts on Electric Soul by my band the Frozen Sun...wow what a coincidence... and then, just as the song begins it's ending fade...so does the station. We're at its reception limit. The song ends...the station fades...into the night at the same time. It's quiet, except for a little radio static and the road noise. I know I teared up for a moment there, realizing a major part of my life just faded into the background. It was absolutely cosmic. It was like leaving one planet for the adventure to be found on another.

Tucson Isn't Hip Enough For Him

Casanova Prefers Frisco Rock

By JANE KAY

Disc jockey Frank Casanova traded his turntable for a trip to the big city.

The former KTKT record man packed his possessions in a trailer and took off for San Francisco with his wife.

"There's no future for me here," said the 22-year-old University of Arizona graduate. "Anyway, I'd never make radio my career because I wouldn't be using my greatest asset — my head — only my voice, my second greatest asset."

Casanova and his wife Cindy, a UA psychology graduate, as is her husband, picked San Francisco because of the flourishing underground — radio, TV and films.

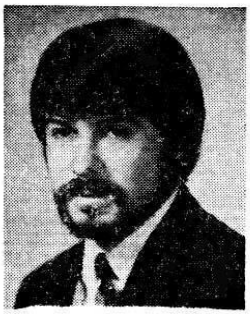
He is going to try for a job on one of the three underground rock music radio stations. After spending three and one-half years at KTKT, he says the Top 40 records will go even more "bubble-gum" (gimmicky and commercial) but "on a softer level."

"I see the emergence of the heavier stuff (Sly and the Family Stone, Blind Faith, Lead Zeplin, Deep Purple, Ten Years After) coming out of underground rock stations and albums outselling singles. As it stands now, ages 12 to 16 buy the singles and determine the selections the Top 40 stations like KTKT will play. But there is a massive audience that rejects teeny-bopper music and demands good rock."

He took a giant step forward in originating a heavy rock program at KTKT called "Threshold" one hour five times a week. (It has since been expanded to a happening called the Fabulous Furry Brothers Family Entertainment Show 11 p.m. to 1 a.m. six times a week.)

But heavy rock programs have died here, and he doesn't want to be on the casualty list.

"Tucson isn't hip enough for



FRANK CASANOVA

a 24-hour heavy rock show." He points to stations like KFIF, KOLD and KIKX, which at one time or another have tried the rock trip.

One of the most intrepid stations to go the rock route was KFMM, grooving along in the traditional vein of FM stations playing underground music. Short-lived "Full Circle" lasted the summer only to expire a few weeks ago. Three hours on a Saturday night cost about $35 to monitor so it wasn't money only that led to the demise.

Frank Casanova Jr. produced three records and directed a videotape and a film. The Frozen Sun's "Electric Soul" has made the charts in Tucson — his other two records are Johnny Rabbit's "Anytime Now" and "Got to Get Away."

One day he hopes the Frozen Sun will put their career on the line and follow him to San Francisco. Lead player Ron Ryan, in his opinion, has the talent of Jimmy Hendrix. Sid Dawson III plays rhythm guitar, Hector Carrillo, bass, and Lee Balin, drums.

His UA KUAT-TV classroom work gave him chances to play cameraman, director, audio and floor manager. "Smirk-In," now lying in silent storage in the studio files, was a final videotape project for the radio and tv production studies.

To him filmmaking is "the ultimate creative expression." It may have been with this in mind he directed, wrote and shot "Logo," a super surrealistic western starring seven KTKT disc jockeys which had a run at the Fox Buena Vista.

Frank Casanova's primary concern in San Francisco now is having a good time, but he talks of starting a disc jockey trade magazine, working on underground UHF TV and, perhaps in a few years, going to law school — a full bag for the future.

From the Frank Casanova collection Tucson Citizen Thursday September 18 1969

CJB: Frank you now own and operate a successful film and video production studio in Sacramento. Did the seeds of that business also get planted in Tucson? I have heard you did a couple pieces while you were living in Tucson. One was a video called “Smirk In” and another was a short film piece called “Logo”. Please tell me more about these efforts. .

FC: Yeah - those projects are the one's I can forget about (as in really bad). "Smirk In" was a UA TV production class project. Obviously a total rip-off of the then popular "Laugh In", but with a more acerbic bent. In other words we said things you couldn't say on TV...then. The script gleaned much from Mad magazine... which was considered somewhat naughty at that time. The Radio & TV classes at the U of A then were just a joke. The school had recently received a ton of grant money to build this state-of-the-art studio but the students were not allowed to touch anything. The goal of the department was to make pilot programs to eventually air on PBS. They failed roundly. They simply "used" the students to get the grants. I remember one week we were going to "learn how to make a radio commercial". I thought this ought to be good since I've been doing that professionally for a couple of years now. Well the instructor had us all stand around a microphone, gave us scripts, and designated one of us to be the "director" who would point to us when it was time for that person to read their lines. I put my arm around his shoulder as I guided him to a corner of the room and explained to him that was the way it was done in the 1930's. Today it is all done in a recording studio with tape splicing and such. Sheepishly he acknowledge what I said but added this was all he knew. That's then I realized the U of A did not have much to offer me in this field.

As for film making I have been making movies since I was 12 years old... (Me and Stevie Spielberg up in Phoenix)... but I had been away from it for a while (that’s the difference between what Stevie went on to do and ALL the things I was into). During my radio days in Tucson I wanted to get back into film making and I also wanted to figure a way to make it a promotional event for KTKT. That's when "Logo" was born. This was greatly influenced by The Beatle's "Help"...which was really an early music video. Ostensibly it was a "western" with the central character named Logo. I don't remember if it had any real story line - it was just an arty music movie with a bunch of lunatics cavorting around. Such as when it had all the KTKT jocks doing a car chase around the transmitter towers at the Grant Road studios. And then there were the cast of thousands who showed up at the Fort Lowell ruins to shoot various scenes doing group pointing and chants...much like a Greek chorus. The movie eventually premiered at the Fox Theatre downtown and promptly was forgotten. I still don't know where the original 16mm reel is. Perhaps it too is in the bowels of The Studio Center.

CJB: Perhaps that film is not totally forgotten as I noticed during June or July of 2009 someone from Tucson posted a short message on the Vanishing Tucson Yahoo chat board remembering seeing Logo at the Buena Vista theater back then. Frank do you have anything else you wish to add in closing?

FC: Recently I had a New York production crew in my studio shooting segments for the Discovery Channel's "Mystery Diagnosis" (on their Health Channel). This young girl who is the New York producer finally says to me, "You have a very professional voice...have you ever considered going on the air?"... a long pause from me....

CJB: On behalf of the KTKT Tribute site and myself I would like to express and extend a great big thank you to Frank Casanova for sharing some memories and thoughts with us regarding his Tucson radio career and other business related activities.

CJB: To learn more about Frank and his present day video and film production business in Sacramento California please go to Frank’s Studio Center web page.

http://www.thestudiocenter.com/